

WAR

PAINTINGS & DRAWINGS

BY

BRITISH ARTISTS











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FIELD-MARSHAL SIR DOUGLAS HAIG,  
K.T., G.C.B., G.C.V.O., K.C.I.E., A.D.C.  
BY SIR WILLIAM ORPEN

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EXHIBITED UNDER  
THE AUSPICES OF THE MINISTRY OF INFORMATION  
LONDON

FOREWORD BY  
RAYMOND WYER

INTRODUCTION BY  
CHRISTIAN BRINTON

U. S. A.

1919



THE TOUR OF THE BRITISH GOVERNMENT EXHIBITION OF WAR  
PAINTINGS AND DRAWINGS IN THE UNITED STATES OF AMERICA  
HAS BEEN ARRANGED THROUGH THE CO-OPERATION OF THE  
WORCESTER ART MUSEUM, RAYMOND WYER, DIRECTOR

THE BRITISH GOVERNMENT EXHIBITION OF WAR PAINTINGS AND  
DRAWINGS IS SHOWN IN THE UNITED STATES OF AMERICA BY  
THE BRITISH BUREAU OF INFORMATION, WALTER MONROE GRANT,  
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WINDSOR CASTLE.

Soldiers of the United States, the  
people of the British Isles welcome  
you on your way to take your  
stand beside the armies of  
many Nations now fighting in  
the Old World the great battle  
for human freedom.

The Allies will gain new heart  
& spirit in your company.

I wish that I could shake  
the hand of each one of you  
& bid you God speed on your  
mission.

George R. I.

April 1918.







SIR WILLIAM ORPEN  
MARSHAL FOCH



## FOREWORD

THE Trustees of the Worcester Art Museum in assuming charge of the British Government Exhibition of paintings and drawings in this country were actuated by two compelling reasons. In the first place, it represents one of the strongest contemporary exhibitions that has ever crossed the sea, including as it does works by the foremost artists of Great Britain. During the last half century Great Britain has been fortunate in possessing a number of artists of originality and power, and indeed there has been a healthy and vital significance in much recent Anglo-Saxon art on both sides of the Atlantic. Furthermore, in the difficult days to follow we cannot too often emphasize the ideals and principles of Anglo-Saxon origin.

In the second place, this is not a war exhibition in the ordinary acceptance of the term, inasmuch as the selected artists, though distinctly individualistic in their attitude, have made no sacrifices to their art because trammelled by a given theme. Despite the fact that war was the ordered subject of their canvases, they trusted to the assertiveness of the conditions to imprint upon their art the appropriate direction and spirit. And instead of narrowing their vision, it has developed a still wider range, a broader technique, a still more profound knowledge of essentials, upon which their art has emerged superior to mere incidents of conflict, thus doing not a little toward bequeathing to us both a new religion and a new philosophy.

War pictures in the past have been a peculiar type of record subjected to the skill of a few highly specialized

individual artists of the type of Meissonier and Détaillé who have presented the world with panoramic views depicting titanic struggles between opposing regiments. It is only to-day that a different order and spirit have entered into the artist's task, and for the first time we witness a great nation selecting its greatest artists to visit the battlefields of Europe in order to give to the world pictorial evidence of what Great Britain has achieved in the war. Their aim has not been to extoll a regiment or give prominence to a uniform, but rather to express in indelible language the spirit of a nation in warfare where defeat would have signified extermination. That such men as Sir John Lavery, Sir William Orpen, Augustus John, Muirhead Bone, G. Spencer Pryse, George Clausen, C. R. W. Nevinson, Paul Nash, James McBey and others of prominence were entrusted with the task, is evidence of the high importance attached by the Government to an enterprise for which an occasion of like significance has never before arisen.

Not only have these artists as a unit maintained their usual level, but in many instances they have set a new standard of excellence. As an example may be cited Sir William Orpen who has never executed a finer set of portraits than his military types represented in this exhibition. It is a question, in fact, whether he has ever heretofore painted any portraits of equal power and trenchancy.

Of great significance to artists and laymen of all countries who are interested in the development of a national art, is the fact that out of an issue so at variance with art as war, governmental recognition has been accorded to the artists in the knowledge that their co-operation would be an educational and inspirational



factor, and therefore of far-reaching benefit to all classes. It is perhaps the greatest tribute that has been paid to art in modern times. And there has been more than official recognition of art—perspicuity and breadth of judgment have been developed in the selection of artists, presaging much for the future of Great Britain. This broad policy is an indication of a new tradition that bids fair to permeate all departments of activity.

We naturally expect academic consideration and conservatism to control art when authorized by a government, but England has shown far-sightedness in placing the situation in good hands, and judging from the results the wisdom of her selection has been justified. The broad field of art expression has been surveyed and choice made without prejudice. Artists of all schools have been admitted, yet the various expressions include nothing that is mediocre; every point of view is distinguished, and each man vital in his own field; from the artist who paints the conventional composition in a sensitive and suggestive way, the one who treats objectively, but with more virility, an incident in or a section of some military operation, to the ultra-modernist who expresses himself powerfully in volume and abstractions, ignoring almost entirely the more obvious indications of warfare. Especially in connexion with this last attitude it may be confidently asserted that the modern desire to probe into essentials, the why and the wherefore, the spiritual conditions, in fact, rather than objective truths, has rendered it possible to record the war in terms of art only where significance is paramount. War seems indeed to have strengthened and justified, rather than obliterated, the typically modernistic point of view toward artistic representation.

In presenting this exhibition to the American public the Worcester Art Museum further believes that its importance rises chiefly from the fact that it is an aesthetic and pictorial record of the stupendous part Britain has played in the War in the cause of democratic civilization. England had been loath to believe that those she had countenanced unconditionally and allowed to live on equal footing with her own citizens, even to the extent of holding important government office—those she had from the highest to the lowest treated so hospitably—were in fact planning her destruction and indeed the downfall of all European civilization and liberty. When the shock came and she realized her faith had been too great, all unprepared she opposed an enemy whose very hate was organized.

These pictures are symbols of England's performance on land and sea, of the significance of her navy, an instrument which, owing to her geographical situation, is essential to her daily existence. The British merchant service has been the natural development of a nation dependent upon its colonies and other lands for food. The navy as its sole protection has grown with it. It has always been at the service of the world in peace and war, and never in a more vital sense than during the last four years, as all who shared in the brilliant contribution to victory rendered by the United States have so generously acclaimed. The exhibition is also a symbol of the two great Anglo-Saxon democracies, standing shoulder to shoulder in the ever momentous and historical struggle for freedom.

Everyone in England, from the King downwards, is grateful for the wholehearted way in which the United States entered the war, and for the effective part she



played therein. This alliance between the two Anglo-Saxon countries is significant, possibly the most significant episode in the history of the war, perhaps indeed of the world. It can become so without question if both countries make the most of their opportunities and bring into line those prejudiced and irresponsible individuals who place their erroneous conceptions and personal ambitions above the interests of their country.

It has been felt by the Trustees that a catalogue of transient character would be an inadequate tribute to so unusual an exhibition. It has accordingly been decided to issue a book that shall be a worthy and lasting record, to which end Dr. Brinton's scholarly introduction and able co-operation admirably contribute. A debt of gratitude is due to him and all others who, in enthusiastic sympathy with the aims and ideals of the exhibition, without thought of remuneration, and in unstinted measure, have given their time and experience in aid of the enterprise.

RAYMOND WYER

DIRECTOR, WORCESTER ART MUSEUM





SIR WILLIAM ORPEN  
A GRENADEER GUARDSMAN



# INTRODUCTION

BY

CHRISTIAN BRINTON

**W**HILE it is matter of interest that Michelangelo reconstructed the defences of Florence, and filled the post of General and Inspector of Fortifications, and Leonardo designed engines of destruction and was a pioneer in the province of aeronautics, their contribution to the cause of war was made as men of creative genius and not, primarily, in the capacity of artists. It has remained for the present generation of militarists to utilize the artist as such, and one of the significant points brought out by the current struggle is the fact that artists and artistic principles are capable of playing a vital part in the conduct of war. We have discovered during these latter days that, in order to wage war in all its refinements and nuances, it is necessary for us to go to school to nature, co-operate with nature, and invoke the aid of certain elements, chromatic, plastic, and rhythmic, which are among nature's most distinctive and inspiring attributes.

Field-grey or horizon-blue uniform, cunningly screened roadway or gun emplacement, camouflaged ship, the contour of the earth's surface, and the use made by intrepid birdman of the conformation of cloud or swift-changing current of air, are but a few instances of that deeper comprehension of the eternal facts and forces of nature which the present crisis has developed. Never before has art been called upon to answer a sterner necessity, and never has art responded with such fervour and efficiency.



While there is scarcely a nation represented in the great conflict of nations that did not in some manner employ the fundamentals of colour concealment and protective mimicry, it must not be assumed that this is the only artistic innovation directly traceable to the war. Fresh ground has been broken along several different lines and sundry precedents have been overturned. The most significant departure would, however, seem to lie, not in the adaptation of artists and art formulae to the rigorous exigencies of war, but in the recognition accorded the artist as the true historian, the veritable interpreter, of war in all its visible aspects. For the first time in history war has been systematically and comprehensively pictured by officially accredited artists who have been afforded every opportunity to observe and to perpetuate their particular sensations and impressions.

We have long admired France for her unfailing ability to correlate art and life, whether in time of peace, or amid the stress and strain of battle. We are grateful that America has at last come to an even grudging realization of the propriety of possessing some sort of pictorial record of her activities, material and martial. And when this has been said, it remains to acknowledge the fact that Britannia has acquitted herself with conspicuous credit in the same field. Among Anglo-Saxon countries at least, England has been the first to enlist the services of the artist, and the readiest to grant him that measure of official standing so manifestly his due.

The immediate vogue and utility of the British recruiting posters designed by such master draughtsmen as Mr. Frank Brangwyn and Mr. G. Spencer Pryse

afforded concrete proof to the Government of the value of art as a means of furthering the cause of war. In due course a number of men of the highest professional position including Sir John Lavery, Sir William Orpen, Mr. George Clausen, Mr. Augustus John, Mr. Muirhead Bone, Mr. James McBey, and others were commissioned to devote their time and talents to war theme. Those physically fit went to the Front, while those unable to withstand the rigours of active service, remained at home to chronicle the not less essential story of Britain's industrial, naval, or agricultural achievements. One and all they worked with zest and spirit, and press and public responded gallantly to their efforts. The series of exhibitions devoted to war subject seen from time to time in the leading London galleries drew unprecedented crowds, while a substantial number of paintings and drawings have been purchased by the Trustees of the Imperial War Museum, the Committee of the Canadian War Memorials Fund, and such enlightened organizations as the Contemporary Art Society.

It was inevitable that Great Britain should in this, as in any similar circumstance, recognize the accepted leaders of contemporary art. One might readily have predicted that R. A.'s and A. R. A.'s would be assured of generous representation. That the list of official British war artists should, however, include the names of various painters of manifestly advanced persuasion—Cubists, Futurists, Vorticists, and the like—will come as something of a surprise to the Transatlantic public. Yet it is impossible too highly to commend the courage and liberality displayed in the selection of these same audacious, aspiring talents. Impressionable and



enthusiastic, they attacked the baffling complexity of their task with free hand and refreshing singleness of aim. There is, moreover, not a little in modern warfare that appeals to the exponents of the new art, nor is it saying too much to add that they have triumphantly held their own beside the older and more experienced men.

Such, in brief outline, is the inception and general scope of the collection of war paintings and drawings by British artists which the Ministry of Information has graciously consented to exhibit in our midst. A direct product of war and war conditions, it reflects not only the varied aspects and incidents of the great struggle but also the actual state of British artistic taste at the present moment. You will not, indeed, find British art materially altered by over four years of incessant fighting, for war exerts but scant effect upon the subtle and deliberate process of aesthetic evolution. The same tendencies and characteristics are here as before, only they have undergone an appreciable measure of intensification. To fresh scene and subject has been added a direct, forceful accent in keeping with the temper of the time. There is furthermore an emotional and imaginative appeal to much of this work not ordinarily associated with official art.

A certain relevance attaches to the fact that it was no less a master than Goya who, a trifle over a century since, was the first artist to treat war in the modern spirit. No trace of the chivalresque pageantry of mediaeval battle panorama is to be found in such a canvas as the *Dos de Mayo*, the original version of which, so tradition avers, was hastily sketched upon a nearby wall with the bloodstained mud of the gutter. Here all is swift, tense, and horrific. It is a true combat,

not a mere martial ceremony. And *Los Desastres de la Guerra*, the plates of which were executed at irregular intervals until the set was completed in 1813, will doubtless ever remain the most bitter and powerful impeachment of war conceived by the stressful, aspiring soul of man.

Beyond the detail that Goya painted portraits of Wellington and Palafox, and Sir William Orpen has given us likenesses of Haig and Foch, the two have little in common save that the work of the facile, whimsical Irishman, like that of the great, truculent Spaniard, derives the same stimulus, and acquires a similar measure of graphic intensity, from the virile verities of human conflict. The hundred-odd canvases by Major Sir William Orpen, which constitute the largest individual contribution to the present exhibition, reveal the artist in a welcome diversity of moods and media. You note here but few echoes of the clever, somewhat overconscious portraitist, or the painter of diverting studio interiors. The two years Sir William spent on the Western Front, with his headquarters mainly in the quaint, steep-gabled little town of Cassel, have witnessed a decided increase in his artistic stature. None of that amazing dexterity which, even at the Slade School, used to bewilder his fellow-students has deserted him, yet in the present instance the manner of confronting reality is more direct, and its transcription swifter and more salient than ever before.

Sir William Orpen's ability to fix upon canvas within the space of two or three hours the personality of a sitter is matched by that of few living artists. And even less time is required in which to seize the pictorial essentials of a given subject, whether it be a pair of

Boches stretched stark at the bottom of their trench, an animated street scene, or the delicately suffused profile of a distant butte. Picturesque details are suggested with unfailing assurance, and one is particularly grateful for the rôle colour plays in these records of wartime activity. Colour and character are indeed the special features of Sir William's contribution, since as an Irishman it is impossible for him to suppress that element of humorous, searching commentary which is the birthright of his race. The gay jostles the grim in these freshly seen and freely sketched canvases. Individual as are his studies of the figure, and veracious as are the portraits of generals, staff officers, and sturdy privates, it is in his likenesses of the aviators that Sir William strikes his deepest note. You see in them something more than the mere individual. You feel the sense of type, a type new to art, in these young heroes who, with forceful fixity of eye and mind, have left earth to chance fresh glory amid the clouds.

If Sir William Orpen is the most prolific of British painters of the Great War, Mr. Muirhead Bone is the most indefatigable and fecund among its draughtsmen. Widely known through reproduction, Mr. Bone's drawings form the most comprehensive graphic record of scene on the Western Front, at home among the industrial workers, or afloat with the Grand Fleet. In the current exhibition are a number of hitherto unpublished subjects, several heightened with wash, others in coloured chalk, that cannot fail to enhance the artist's reputation. Mr. Bone's war drawings are unique. No one possesses his rich fidelity of line; no one displays a like fertility of theme and treatment. He has pictured the war continuously for many months, yet he seldom

fails to give us a fresh point of view, or to endow his work with a certain emotional appeal that adds not a little to these glimpses of ruined town, wasted countryside, or louring battleship.

Equally distinctive, and occupying a position of kindred importance both numerically and artistically, is the series of water-colour drawings of the Egyptian and Palestine expeditions by Mr. James McBey. A comparative newcomer, Mr. McBey's preliminary training, which included a sojourn in Morocco, admirably fitted him for the portrayal of the activities of the British forces in the Near East. An accurate eye for aerial perspective, and a subtle perception of atmospheric values, have enabled the artist to give us in swift, delicate washes and sensitive line, characteristic impressions of this most picturesque of all the various campaigns of the Great War.

Replete with observation and the spirited rendering of external appearance as is the production of the foregoing men, there is yet another and quite opposite attitude to be taken toward war as seen from the point of view of the artist. The work of Sir John Lavery, Sir William Orpen, Mr. Muirhead Bone, Mr. McBey, Mr. Clausen, Mr. John Everett, and, in somewhat different degree, of such individualists as Mr. Brangwyn, Mr. Augustus John, and Mr. Kennington, is objective in aim and appeal. While in each case possessing the stamp of a definitely fixed artistic personality, their contribution may broadly be termed a record of fact rather than an expression of feeling. There are, following the illuminating distinction of Blake, two ways of looking at the visible universe—the one *with* the eye, the other *through* the eye. We have considered at some length



the work of various British artists who practise the former method. We shall herewith confront the achievement of certain younger and less solidified talents who have adopted the latter.

It is the fashion for vaguely aspiring souls to speculate as to what changes the Great War is going to make in art. One encounters a variety of confusing conjectures. Yet these questing spirits do not seem to realize that art had already submitted to definite changes preceding the war, and that such changes have merely been confirmed and substantiated during the stressful period from which we are emerging. Impressionism was the legitimate product of certain specific social and intellectual conditions, and that Impressionism should be succeeded by Expressionism is not alone logical but also inevitable.

The line of demarcation which, in contemporary British art, separates the newer men from their predecessors, was drawn with the advent at the Grafton Galleries in the winter of 1910-11 of the so-called Post-Impressionist painters. And this line was made more definite by the arrival of the Futurists at the Sackville Gallery in the spring of 1912. The legacy of the former was a more explicit regard for significant form, an appreciation of the plastic as opposed to the merely pictorial possibilities of outward appearance. The gift of the latter group consisted in a keener realization of that dynamic rhythm which is one of nature's basic characteristics. To form, which with the Post-Impressionists, or more specifically the Cubists, was too inert, too static, the Futurists added the principle of movement.

The new art, which can only rightly be described as Expressionism, made immediate converts in England,

foremost among whom may be named Christopher Richard Wynne Nevinson. Passing with that rapid power of absorption which is the precious prerogative of youth through the preliminary phases of Impressionism, Cubism, and Futurism, Mr. Nevinson finally arrived at an individual stage of aesthetic self-determination. This ardent apostle of modernism to-day ranks as one of the few typical artistic exponents of war. While certain others may, without invidiousness, be said to illustrate war, Mr. Nevinson has succeeded in interpreting war. The distinction instanced above applies with special pertinence to Mr. Nevinson, for he is one who has seen war not alone with, but through, the eye.

In his capacity of Motor Transport driver and mechanic, of hospital orderly and official artist at the Front, Mr. Nevinson became acquainted with war in all its aspects. He has, moreover, studied not alone war itself but the reaction of war upon the collective consciousness. His method is synthetic and creative, not literal and objective. The very spirit and essence of modern war in all its austere anonymity and mechanistic might has entered into his work, transforming mere fact into an eloquent symbol of destructive energy. The particular has here been merged into the general.

It would have been frankly impossible to depict modern war as Mr. Nevinson conceives it without having recourse to the fundamental principles of modern art as formulated by Cubist and Futurist. Attention may be called in particular to his free employment of repeated angles and overlapping planes, to the suggestion of suddenly released force lines in his remarkable apparition of an exploding shell, and to his use of alternating rhythm in the swinging gait of troops on the march. Convincing

and suggestive as are these and similar subjects, it is nevertheless when he ascends into the newly won domain of the sky that Mr. Nevinson achieves his finest effects. Here, amid swiftly stabbing searchlight and silently bursting "Archie" he becomes a true poet in a kingdom ever abstract and inspiring.

If Mr. Nevinson in his paintings, etchings, and lithographs has conquered for us the sky, it has remained for Mr. Paul Nash to reveal, as it were, the innermost torments of the earth. Mr. Nash, like his comrade of Slade School days, has also seen active service. At the outbreak of the war he joined the Artists' Rifles, was later a Mapping Instructor, and was afterward commissioned in the Hampshires. If his work creates a remote, fantastic impression, it is obviously not because he is in any sense unfamiliar with his material.

The seemingly crude, almost achromatic canvases of Mr. Nash depict what may be described as nature's dance of death. The landscape lies riven and desolate about one. There are few signs of life, and little motion save when the scene is fitfully illumined by a star shell, or the earth's surface is rent as by a subterranean convulsion. In contrast to the abstract, scientific modernism of Mr. Nevinson, there is something archaic, almost apocalyptic in the inspiration of Mr. Nash. A recreation rather than a record, this art is frankly subjective and selective. Mr. Nash's method is the method of all visionaries, not forgetting Blake of whom he is a true artistic descendant. He chooses only such elements as serve to strengthen the impression he seeks to convey, and these he combines with all the emotional intensity at his command. The work of Mr. Nash presents certain contrasting characteristics. In its deliberate



employment of almost exclusively plastic forms this art is typically modern. In spirit it is as old as that primal awe and apprehension in the presence of nature which it convincingly portrays.

The discreet liberalism so characteristic of the New English Art Club, seen to advantage in the work of Professor William Rothenstein and Mr. C. J. Holmes, is further supplemented by the inclusion in the present exhibition of such recruits from the ranks of the extremists as Mr. Wyndham Lewis and Mr. William P. Roberts. If Mr. Nevinson, once a fervid Futurist, has become an eloquent exponent of the rhythmic dynamism of war, the same is true in lesser degree of Mr. Lewis, the avowed leader of the Vorticists. We shall not pause to elucidate Vorticism, of which Mr. Lewis is the most ardent protagonist. It is sufficient again to congratulate those in authority upon possessing the salutary eclecticism to choose their interpreters of the war not alone from the approved precincts of the Royal Academy Schools and Burlington House, but also from the Slade and the so-called rebel art centres of Camden Town where freedom alike of idea and of expression flourish unabashed.

Every generation, every decade even, possesses its own particular point of view, and is entitled to its own manner of presenting it. To deny the one is as futile as to decry the other. That the war has proved of distinct benefit to art, and that art has at last evolved a significant method of interpreting war, are facts which should be apparent to any discerning mind. And it is equally obvious that had the Great War not found art in a healthy state—courageous and experimental—we should be deprived of the only genuinely aesthetic stimulus war has vouchsafed us since the days of the virile, passionate chronicler of *Los Desastres de la Guerra*.





SIR WILLIAM ORPEN  
A BRITISH AIRMAN



# CATALOGUE

## ADENEY, W. B.

Member of the London Group. Served in France in the Tank Corps, British Expeditionary Force. Has made a specialty of water-colour drawings of war subjects treated in rather broad style.

### 1 A WHIPPET TANK

His Majesty's Land Ships have been evolved during the war. Their birth-place was Lincoln, England. Tanks have revolutionized the battlefield and have played no small part in the various advances against the enemy.

## BENTLEY, ALFRED

Studied at the Royal College of Art, London, under Sir Frank Short. Fellow of the Royal Society of Painter-etchers and Engravers. Joined Artists' Rifles, April 1915, was gazetted to the Norfolk Regiment, and served in France. Awarded the Military Cross.

### 2 CRATER STRETCHER BEARERS

Dangerous work for the Red Cross men who render aid to the fallen.

### 3 GERMAN TRENCH AND STRONG POINT

Destroyed by the enemy before evacuation.

### 4 FROM A PILL-BOX IN THE GLENCORSE WOOD

A characteristic drawing depicting a scene near Ypres.

## BONE, MUIRHEAD

Studied at the Glasgow School of Art. Member of the New English Art Club and the Society of Twelve. His drawings, etchings, and drypoints are unique in contemporary art. Was appointed official artist and went to France, August 1916. Has recorded not only the environment of the British Army but that of the Royal Navy and Munition Workers.

### 5 AMERICAN RIVER STEAMER IN AN ENGLISH HARBOUR

This boat was brought to England to assist in carrying American troops from Southampton to Havre or Rouen.



## 6 YPRES IN 1916

October 31, 1914, is held sacred to the memory of the officers and men of the old British Army "which gathered the spears of the Prussian legions into its breast and in perishing saved Europe." That day was the most critical in the First Battle of Ypres, which must always be considered as one of the decisive battles of the world.

## 7 OUT OF THE LINE

Typical warrant officers and senior non-commissioned officers of the Black Watch listening to the regimental pipers.

## 8 THE ORANGERY, DENIECOURT CHÂTEAU

Nothing remains but a few broken posts with fragments of wood and iron-work. One of the many beautiful estates ruthlessly wrecked by the grim fortunes of war.

## 9 A NAVAL PANORAMA

The British soldiers in Belgium or France did not see much of the Navy itself. But every day brought proof that the Navy was holding its part of the line.

## 10 MEN OF THE R. F. A. CLEANING THEIR GUNS

When a battery comes out of the line to rest and recuperate, its first form of repose is gun-cleaning.

## 11 "INCONNU"

The grave of some officer or man whose body could not be identified. An eloquent reminder of the anonymity of modern war.

## 12 THE CHÂTEAU, FOUCAUCOURT

This country house stood about a mile and a half behind the Allied front line in 1916. It was shattered by German shells.

## 13 MAIN STREET OF FLERS, SUNSET

There was an extraordinary scene at Flers on September 15, 1916, the first day tanks were used in war. A British tank made its way into Flers, and moved up and down the village street firing on the Germans.

## 14 THE SEVEN CRANES

A British shipyard scene. On the right a great ship is under construction. The artist has been especially successful with such themes.

## 15 ERECTING AEROPLANES

Everything is light and delicate, the bright varnished wood curved into shapes like violins, the women flitting with their needlecraft around the wide dazzling planes. These exquisite creations fly away from their makers' hands when completed and do not burden the railway.

**16 A BRITISH SHIPYARD SEEN FROM A BIG CRANE**

Distance and perspective force us to realize the vastness of this enormous piece of machinery which picks up a warship as we would an apple.

**17 THE BRIDGE OF A BRITISH MERCHANT SHIP AT SEA**

The keen faces intent on their work are typical of the British Mercantile Marine which, in the words of Lord Jellicoe, "has founded a new and glorious tradition in the teeth of new and undreamed-of perils and has borne the full brunt of the enemy's illegal submarine warfare."

**18 THE UNTILLED FIELDS**

This, or something like it, meets the eye almost everywhere behind the Western Front. In the distance is the ghost of a dead village; but agriculture creeps steadily forward in the wake of the advancing Allied armies.

**19 WAITING FOR THE WOUNDED**

British surgeons of a Divisional Collecting Station are awaiting the arrival of the first laden stretcher bearers. In a few minutes the three officers will be at work, perhaps for twenty-four hours on end.

**20 MEN OF THE R. F. C. BUILDING THEIR WINTER HUT**

Easily erected and equipped. A pleasant variation from more serious duties.

**21 ON A HOSPITAL SHIP TAKING PARTICULARS OF THE CASES**

At some point in the passage an R. A. M. C. orderly asks every patient to what part of "Blighty" he belongs, and an effort is made to send him to a hospital near his home.

**22 A LINE OF BRITISH DESTROYERS**

Seen from a distance, in this formation, a long line of destroyers suggests a battalion drawn up in line of platoons in file.

**23 THE OLD MAYFLOWER HOUSE, PLYMOUTH**

Near the place of embarkation to America, 1620, of the Pilgrim Fathers.

**24 THAWING OUT**

A British pilot in France, who has just come down from three hours duty in the air, is thawing out over a spirit stove in his tent.

**25 REPAIRING A TORPEDOED SHIP IN AN ENGLISH HARBOUR**

This was originally the German merchant ship, the *Armenia* of Hamburg. She was taken over by the Americans, and though twice torpedoed on her journey to England, was brought safely into Southampton Docks. Her stern is being repaired, a remarkable feat, by the Salvage Section of the Admiralty.

26 H. M. S. VINDICTIVE AFTER ZEEBRUGGE

On the morning of St. George's Day, April 23, 1918, a successful attack by a British Naval force was made on Zeebrugge and Ostend, one of the most dramatic achievements of the war. H. M. S. Vindictive was fitted along the port side with a high false deck with eighteen gangways from which parties of Bluejackets and Marines were landed on Zeebrugge Mole. The block ships Intrepid, Iphigenia, and Thetis were sunk at the mouth of the Bruges Canal. In the drawing the Vindictive is seen littered with the debris of battle immediately after her return to Dover. Note the horse-shoe which had been placed "for luck" on the centre funnel of the cruiser. A few weeks after this action the Vindictive, filled with concrete, was sunk across the entrance of Ostend harbour.

27 A BRITISH TANK

To the British soldier a tank is a friendly giant with droll tricks of gait and gesture. Mr. Adeney, Mr. Nevinson, and Sir William Orpen have also given us characteristic versions of the tank.

BRANGWYN, FRANK

A commanding figure in contemporary art. Painter, mural decorator, etcher, lithographer, and designer. President, R. B. A.; A. R. A.; R. P. E.; Hon. R. S. A. Member Société Nationale des Beaux-Arts and numerous Continental art societies. Has devoted much time to marine types and scenes of which he is an unrivalled master.

28 THE GUN

One of a series of similar war subjects known under the collective title of Making Sailors. The drawing reveals Mr. Brangwyn at his best in a field which is peculiarly his own.

CLAUSEN, GEORGE

Royal Academician. Noted for his poetic and luminous interpretations of pastoral scene. His lectures to students of the Royal Academy and his book entitled Aims and Ideals in Art reveal a ripe knowledge of his subject. Has applied his powers successfully to war themes, often allegories, and to a splendid series of lithographs.

29 RENAISSANCE

Lord Curzon believes the action of Germany in invading and devastating Belgium must always remain the greatest crime in history. A day of retribution must come when the New Belgium will arise in the spirit of Renaissance.

30 THE FURNACE

An example of Mr. Clausen's successful handling of light, and an interesting use of scraping, a reversal of the usual process in lithography. Here the stone is covered with black, and the picture made by scraping.

31 THE GREAT HAMMER

Another of the artist's wartime lithographs which are classed under the general title of Making Guns. Mr. Clausen has added not a little to his artistic reputation by this splendid series of drawings.

EPSTEIN, JACOB

Born in New York. Pupil of the American sculptor, George Grey Barnard. Has made a distinctive reputation in Europe. Executed figures for the British Medical Association Building, London, and the tomb of Oscar Wilde, Père Lachaise Cemetery, Paris. After some months in the British Army as a private, was invalided out.

32 THE TIN HAT

"Mr. Epstein's tin-hatted soldiers are the very epitome of our brave Army." —Sir Arthur Wing Pinero. Particular interest attaches to this subject as being the only piece of sculpture in the exhibition.

EVERETT, JOHN

Studied at the Slade School. Has given special attention to shipping and marine subjects. Twice round the world in a sailing ship. Enlisted in the British Army 1914, and was invalided out in 1916.

33 CONVERTING THE S.S. NANERIG INTO AN AUXILIARY CRUISER; PORT OF LONDON

Many daring deeds have been performed with ships which before the war were associated only with luxurious travel. To adapt some of these vessels required no little ingenuity.

34 S.S. SHUNA DISCHARGING TIMBER; PORT OF LONDON

A scene rendered additionally interesting by the ship's camouflage, which indicates new dangers at sea, minimized by ingenious employment of line and colour.

35 DISCHARGING FLOUR INTO LIGHTERS; PORT OF LONDON

The ship, decorated in approved wartime manner, has come safely to port with its cargo and is being unloaded.

36 ARMED AUXILIARY CRUISER BRINGING AMERICAN TROOPS  
INTO THE THAMES

American soldiers received many tokens of comradeship from the time of their arrival in English ports. On disembarkation each officer and man was handed a facsimile copy of a letter from the King, beginning "The people of the British Isles welcome you on your way to take your stand beside the Armies of many Nations now fighting in the Old World the great battle for human freedom."

GILL, COLIN W.

Was awarded Slade Scholarship 1911; British Institution Scholarship 1912; Rome Scholarship 1913. Relinquished art studies soon after outbreak of war. In December 1914 joined Officers' Training Corps. Was gazetted Royal Garrison Artillery 1915, transferred to the Royal Engineers and served in France for two and one-half years.

37 THE CAPTIVE

A decoratively conceived painting depicting a familiar scene. The German apparently has no fear of ill usage by his English captor.

38 EVENING AFTER A PUSH

The time for secret movements by the opposing forces, sometimes detected by means of star shells.

HOLMES, C. J.

Artist, author, and connoisseur. Member of the New English Art Club. His landscapes of the Lake District are especially notable. Slade Professor of Fine Art, Oxford, 1904-1910. Director of the National Portrait Gallery, 1909-1916. Director of the National Gallery, London, 1916.

39 BUILT SINCE WAR BEGAN—A

40 BUILT SINCE WAR BEGAN—B

41 BUILT SINCE WAR BEGAN—C

42 BUILT SINCE WAR BEGAN—D

43 BUILT SINCE WAR BEGAN—E

A. and B. represent a new forge, in which German prisoners are given employment, while C., D. and E. show an extension of a steel works near a great industrial centre in England.



## JOHN, AUGUSTUS

Member of the New English Art Club. President of the National Portrait Society. He is one of the outstanding products of the Slade School. Recently engaged on a large picture typifying the Canadian Forces in France, in which his great powers of draughtsmanship and composition will doubtless be fully revealed.

### 44 FRATERNITY

Unlimited tobacco is one of the consolations of active service. Though Mr. John is not copiously represented in the exhibition this is a characteristic example of his art.

## KENNINGTON, ERIC H.

Went to France in 1914 as a private in the 13th Battalion of the London Regiment known as "The Kensingtons." Invalided out of the Army in June 1915. In 1917 was given facilities to visit France as an artist and painted numerous accurate records of the common soldier.

### 45 A GIANT CHESHIRE

A fine type of English soldier. The public will always owe Mr. Kennington a debt of gratitude for the sterling fidelity of his viewpoint.

### 46 IN THE FRONT LINE TRENCH

The most striking of a series entitled Making Soldiers.

## LAVERY, SIR JOHN

Associate of the Royal Academy; R.S.A.; R.H.A. Born in Belfast, studied in Glasgow, London, and Paris. Lives and works in London. Has long enjoyed distinguished recognition in the leading Continental art circles. Has painted many official war pictures both ashore and afloat.

### 47 AMERICAN SOLDIERS LEAVING AN ENGLISH PORT FOR THE FRONT

"Hark! I hear the tramp of thousands  
And of armed men the hum:  
Lo! a nation's hosts have gathered  
Round the quick alarming drum."

BRET HARTE.

48 A LONDON DRAWING-ROOM, WARTIME

Many large private houses in the West End of London have been transformed into temporary hospitals and the wounded enjoy the luxury of their environment.

49 SHELL MAKING, SCOTLAND

Woman's share in the making of shells has been worth many divisions of troops.

50 A BRITISH AERODROME

By practice flights on days when the machines look like Tennyson's rooks "blown about the skies," the young pilot in England fits himself to help the guns and the infantry in action.

51 SCENE AT A CLYDE SHIPYARD

Men and women at work in a shop concerned with shipbuilding and marine engineering.

LEWIS, WYNDHAM

Member of the London Group. Founder of, and chief contributor to, *Blast*, the organ of the Vorticists. Some rooms decorated by him in the Cubist style created a sensation in 1914. Is now an officer in the Royal Garrison Artillery.

52 [A SIEGE BATTERY PULLING IN

It is a busy scene when big guns are brought to new positions.

53 DIGGING THE PIT FOR A HOWITZER

The making of emplacements is so important a part of an artillery action that minute scientific knowledge is required by the officers responsible for the arrangements.

54 THE ATTACK

An impression of the moment known in the British Army as "over the top."

MCBEY, JAMES

Born in Newburgh, near Aberdeen. A self-taught artist, who began etching at seventeen and who soon became known by his etchings and water-colours. Appointed official artist in Egypt and Palestine, 1917.

55 CAMEL CORPS. NIGHT MARCH TO BEERSHEBA

General Sir E. H. Allenby entered Beersheba on October 31, 1917.

**56 DETRAINING A HOWITZER BY MOONLIGHT**

At railhead the men of a siege battery haul the limber of one of their guns from the truck.

**57 THE WADI ALI**

One of the three passes by which access to the Judean Plateau is possible. The Philistine Plain comes right up to the defile, through which runs the road from Jaffa to Jerusalem. Troops, guns, transport of all kinds—tractor, camel, lorry, horse, and donkey—pouring into the sombre gap in the mountain wall made one of the most impressive spectacles of the war.

**58 ENTRY OF THE ALLIES INTO JERUSALEM**

Sir E. H. Allenby entered Jerusalem on December 11, 1917. The excitement was intense. With difficulty the troops and the ex-Turkish police kept the roadway clear. The representatives of the Allied Powers entered by the old Jaffa Gate on foot. To the left is the Tower of David and the breach in the walls which was made by the Turks for the entry of the Kaiser when he visited Jerusalem in 1898.

**59 WATER TRANSPORT**

Water is thus conveyed to the men in the trenches by the transport system dating from Abraham's time.

**60 LANDING AMMUNITION**

Egyptian Labour Corps landing boxes of ammunition from steamers near Jaffa during the advance.

**61 CACOLETS**

Wounded being conveyed over the hill of Judea to the Casualty Clearing Station in covered stretchers on the backs of camels.

**62 THE FIRST TRACTOR AT JERUSALEM**

The size of this machine seems actually to dwarf surrounding objects.

**63 REVEILLE**

The tents of the Imperial Camel Corps. The Australian trumpeter wakes the sleeping camp.

**64 CAVALRY CONCENTRATION**

The road to Jericho descends steeply from the Mount of Olives to the wilderness of the hills, broken by deep ravines.

**65 PIONEERS**

A bridge blown up by the Turks half way on the road between Jerusalem and Jericho.

66 THE LONG PATROL. TRACKS DISCOVERED

Suddenly the guides draw up, and the faint traces on the sand are subjected to the acutely mobilized scrutiny of the assembled patrol.

67 ON TEL EL JEMMI,

A view from the top, where signalmen are heliographing. In the distance are the mountains of Judea. On the desert horizon lies the Gaza-Beersheba road.

68 BACTERIA

In the laboratory of a Field Hospital the London specialist and his assistant examine the contents of a test tube. The artist has here produced a most successful drawing and a fine study of concentrated attention.

69 GAZA

Seen from an observation post. The ground in front slopes to the level of the eyes. The shells on the left are bursting on El Arish Redoubt. The great Mosque is between the two trees on the high part of the town.

70 A HOSPITAL WARD

A dysentery ward of the great General Hospital at Port Said—the adapted new buildings of the Suez Canal Company.

71 DISTANT DRUM FIRE

Somewhere on the right of the line is considerable activity. In the bivvys and dug-outs of the battery the men play house or write home until wanted, indifferent to the thunder or the blinding heavens.

72 LOADING PROVISIONS

Moored alongside a pontoon the transport is being provisioned for her return, and cases of biscuits are being taken on board.

73 A BALLOON ASCENDING

One of the “sausages” going up to spot for the guns of the monitors. Mr. McBey’s drawings while specific in subject are always artistic in treatment.

74 ARRIVAL IN PORT

The destroyers, having nosed ahead like ferrets all the way from France, stop, and as the transport passes them, are seen alongside for the first time.

75 INSPECTION OF SCOTTISH TROOPS. THE MARCH PAST

On October 30, 1917, men who were to participate in the attack on Gaza that night were inspected by the Divisional General.

**76 ANTI-AIRCRAFT**

Amid the luxuriant foliage of a Jericho orchard two "Archies" thrust their muzzles from the trees. A Taube has been sighted, and the gunners await the range from the man at the left. The scene is typical of the picturesque Palestine campaign.

**77 ORDNANCE WORKSHOPS, JERUSALEM**

There is a popular superstition regarding the terebinth tree outside that as it dies the Turkish rule in Palestine will decline. The year 1918 it put forth what appeared to be its last leaves. The Turkish authorities did what they could to preserve the tree. Note the strong iron band placed about the sturdy trunk.

**78 CONVALESCENTS**

At the Mahemdia hospital. In the Bay of Tina the fish are plentiful and unsophisticated enough to warrant hour after hour being spent watching the lines set.

**79 MONITORS BOMBARDING GAZA**

On the beach about six miles from Gaza. Monitors and minesweepers on the horizon. The Palestine campaign would have been vastly more difficult without the co-operation of the Navy.

**80 SUBMARINE PICKET**

On the way to Palestine. As each man takes his duty in the slung-out boats he strains his eyes over the dancing wash, certain he will be the first to sight the hostile periscope. In the drawing, transport and escort have finished a zigzag. Nowhere, more than in the Mediterranean, has the zigzag been practised with success.

**MENINSKY, BERNARD**

Russian by birth, English by naturalization. Studied at Slade School. Served in the Royal Fusiliers. Paints in a broad but subdued vein and displays a strong sense of character.

**81 THE PLATFORM CANTEEN, VICTORIA STATION**

A Leave Train has just reached London and many soldiers linger on the platform to take refreshments. A significant and oft-repeated scene during the course of the war.

**82 VICTORIA STATION, DISTRICT RAILWAY**

Soldiers on leave in London, waiting for a train on the Underground Railway. Note the variety of type which the artist has successfully suggested.



## NASH, JOHN

Member of the London Group. Joined the Artists' Rifles in 1916 and served in France as an N.C.O., where he made his studies of war subject at first hand.

### 83 A FRENCH HIGHWAY

British infantrymen and French cavalymen in the cold dreariness of dawn. The mingling of Allied troops gives a cosmopolitan appearance to some districts.

### 84 BRIDGE OVER THE ARRAS-LENS RAILWAY

In April 1917, the British attacked from Lens to Arras and gained much ground, including the Vimy Ridge. The place depicted was known as "the cutting."

### 85 ADVANCE POST, DAY

One man watches at the periscope on the bayonet point for any signs of movement. Others rest while waiting their turn for the same duty.

### 86 ADVANCE POST, NIGHT

In daytime there is often quietness and the sentries are not disturbed, but at night everyone is on the alert.

### 87 STAND TO BEFORE DAWN

The hour approaches for relief and the men who have watched at night will soon be off duty.

### 88 A BOMBING POST IN THE SNOW

A cold spot and a dangerous one, but hardships are endured with unfailing determination. This is one of the most characteristic of the artist's sketches of life and scene at the Front.

## NASH, PAUL

Studied at the Slade School. On the outbreak of war, joined the Artists' Rifles and was given a commission in the Hampshire Regiment. Served in France and afterwards was afforded facilities to paint pictures of the war.

### 89 NIGHT IN THE YPRES SALIENT

British soldiers never made a more glorious stand than in the First Battle of Ypres, 1914. The destiny of the British Empire was then in the balance.

### 90 WE ARE MAKING A NEW WORLD

A characteristic scene showing the desolation wrought by wartime havoc.

## 91 THE MULE TRACK

Army horses and mules play a great part in the war. Batteries in forward positions are often supplied with ammunition, carried without vehicles, and it is the business of the "air-spotter" to note from above any such indications of an advance. The scene depicted shows that in this case such movements have been located.

## 92 SPRING IN THE TRENCHES

After the winter period of comparative quietness the weather presages an offensive, and the beauty of the spring landscape will soon be ruthlessly destroyed.

## 93 MONT ST. ELOI

The scene of vital engagements from the time of the Ypres-Armentières battle, 1914, to the last German offensive of April 1918, when the Channel Ports were threatened and Sir Douglas Haig said:—"Every position must be held to the last man: there must be no retirement. With our backs to the wall and believing in the justice of our cause, each one of us must fight on to the end."

## 94 NIGHTFALL, ZILLEBEEKE DISTRICT

"On the night of October 24-25 the 1st Division concentrated about Zillebeke." So wrote Sir John French in one of his early despatches, and in this drawing is suggested the nature of the spot.

## 95 SUNSET, RUIN OF THE HOSPICE, WYTSCHAETE

The scene of almost continuous fighting since 1914. Nineteen deep mines under the enemy's defences were exploded at the moment of the great assault on the Messines-Wytschaete Ridge in June 1917.

## 96 THE FIELD OF PASSCHENDAELE

There was a great British victory in October 1917, in front of the Passchendaele Ridge, which however, passed again into the hands of the Germans. It was taken in October 1918 by Belgian forces in co-operation with the Second British Army.

## 97 HOWITZER FIRING

The art of camouflage has been developed to a surprising extent, and success in storming an enemy position is often due to the clever concealment of the guns in the preliminary stages.

## 98 GERMAN FRONT LINE, GHELUVELT VILLAGE

The scene of a glorious episode in the First Battle of Ypres, 1914. The Germans had taken Gheluvelt and General Fitz Clarence, V. C., ordered a counter-attack. This desperate move was carried out by Lieut.-Col. E. B. Hankey, in command of the 2nd Worcester Regiment. Calais was saved.

99 THE LANDSCAPE, HILL 60

In April 1915, in the fighting southeast of Ypres, the British exploded a mine under Hill 60 and took it. The Germans made violent but futile efforts to regain the hill but at a later period were again in occupation. Continuous underground fighting took place there for over ten months prior to the successful British attack in June 1917.

NEVINSON, C. R. W.

A Futurist who with his war pictures has gained many converts to the new conception of pictorial representation. In 1914 went to France as a Motor Transport Driver. Awarded Mons Star. Discharged from the Army owing to ill health, 1916. Since then has been to the Front, as an artist, on several occasions.

100 FRENCH TROOPS, DAWN, 1914

Soldiers marching through a village during the mobilization of the French Army.

101 FRENCH TROOPS RESTING

Soldiers on the march make the best use of the periodical halts and soon learn the instinctive attitudes for repose.

102 BELGIAN REFUGEES, 1914

Many thousands of refugees have been given hospitality in England since the war began. Earl's Court, London, is still used as a clearing house for the homeless.

103 A RUINED BELGIAN FARM

Sombre object lessons like this meet the eye continually and bring to mind the treachery which involved Belgium in the war.

104 THAT CURSÈD WOOD

Illustrating a poem by Siegfried Sassoon.

105 REMAKING A ROAD AFTER A GERMAN RETREAT

This work is done rapidly so that there is little delay in pursuing the enemy. In clearing away debris a sharp look out must be kept for "booby traps" and salvage is always carefully sorted.

106 BURSTING SHELL

The burst is here seen from near at hand. At a distance of a few hundred yards all that is usually visible is a sudden rising of a small stack of dark smoke.

107 THE BOMBER

An impression in the Cubist manner of a soldier throwing a bomb.

**108 FLANDERS FROM THE CLOUDS**

A bird's-eye view of a chequered landscape, through which the white roadways pass.

**109 LOOKING DOWN ON A BOMBARDED TOWN**

An impression from the air of damage caused by an incendiary bomb.

**110 HAULING DOWN AN OBSERVATION BALLOON AT NIGHT**

It is a precarious life aloft, for enemy airmen take care if possible that such "eyes of the army" shall not survive.

**111 THE ROAD FROM ARRAS TO BAPAUME**

A typical Picardy landscape. The trees which once lined the road were sawn through by the Germans when they retreated in the early months of 1917.

**112 OVER THE LINES**

As a rule the colour of the puffs of smoke which surround or follow a high flying aeroplane is, to the naked eye, the chief means of knowing whether it is English or German.

**113 HANS AND FRITZ**

Two prisoners of war.

**114 AFTER A PUSH.**

This was the aspect of wide tracts of country east and northeast of Ypres during the wet weather battles of October 1917.

**115 RELIEFS AT DAWN**

It looks cheerless; but dawn in the trenches, except on the morning of a battle, is really a time of relaxed tension.

**116 AFTER A GERMAN RETREAT: BOTTLES**

When the enemy is forced to retreat there are found many strange records of occupation.

**117 AFTER A GERMAN RETREAT: A LOOTED COFFIN**

A sinister discovery in a burial vault.

**118 SURVIVORS AT ARRAS**

By the end of 1916 there were but two houses in Arras that had not been damaged by enemy shell or bomb fire.

**119 WOUNDED**

Bringing in the wounded from No Man's Land.

120 THE NERVES OF THE ARMY

Through the work of these men G. H. Q. is kept informed of friendly and hostile movements.

121 MAKING THE ENGINE

A composition in which the most modern aesthetic principles have been employed to depict the mysteries of latter-day mechanical construction.

122 BANKING AT FOUR THOUSAND FEET

The curious sensation of the man back of the pilot, of being motionless while the torque of the propeller in front is mad with motion and the flat checker-board of the earth swiftly comes and goes.

ORPEN, SIR WILLIAM

Associate of the Royal Academy; R.H.A., and member of the New English Art Club. Studied at Dublin Metropolitan School of Art and the Slade School. Gazetted as Major in the Army Service Corps and received facilities to paint on the Western Front. "His pictures," says a well-known writer, "explain themselves in their own wordless language far better than any words can explain them."

123 THE RECEIVING ROOM: 42nd STATIONARY HOSPITAL

124 MAN WITH CIGARETTE

125 THE FALLING BOMB

126 DEAD GERMANS IN A TRENCH

127 THE DESERTER

128 HOWITZER IN ACTION

129 BRINGING IN A WOUNDED TOMMY

130 POILU AND TOMMY

131 GERMAN PLANES VISITING CASSEL

132 MAJOR-GENERAL SIR DAVID WATSON, K.C.B., K.C.M.G.

Took command of the 2nd Battalion, 1st Canadian Division, August 1914 and has been on active service ever since. In command of 4th Canadian Division since 1916.

133 SOLDIER RESTING

134 MINES AND BAPAUME ROAD: LA BOISSELLE



- 135 GUNNERS' SHELTER IN A TRENCH, THIEPVAL
- 136 THE REFUGEE (A)
- 137 GERMAN GUNNERS' SHELTER, WARLENCOURT
- 138 VIEW FROM THE OLD ENGLISH TRENCHES  
Looking towards La Boisselle: Courcellette on left, Martinpuich on right.
- 139 MY WORK ROOM, CASSEL
- 140 HOUSEHOLD BRIGADE PASSING TO YPRES SALIENT, CASSEL
- 141 MAIN STREET, COMBLES
- 142 THE SOMME—CLEAR DAY  
View from the English trenches opposite La Boisselle, showing German front line and mine craters.
- 143 SOME MEMBERS OF THE ALLIED PRESS CAMP, WITH THEIR  
PRESS OFFICERS
- 144 DIEPPE
- 145 THE BUTTE DE WARLENCOURT
- 146 GERMAN SICK, CAPTURED AT MESSINES
- 147 SOLDIERS AND PEASANTS, CASSEL
- 148 A GRAVE IN A TRENCH
- 149 A VILLAGE: EVENING
- 150 THE MAIN STREET, THIEPVAL
- 151 MAJOR J. B. McCUDDEN, V.C., D.S.O., M.C., M.M.  
After a brilliant career in the air was accidentally killed in France, in July 1918. He was the most decorated member of the Royal Air Force, received the Military Medal when a Flight Sergeant and the Victoria Cross when a Second Lieutenant. Accounted for 54 enemy aeroplanes.
- 152 THE GIRLS' COLLEGE, PÉRONNE
- 153 ADAM AND EVE AT PÉRONNE
- 154 MAJOR-GENERAL THE RT. HON. J.E.B. SEELY, C.B., C.M.G.,  
D.S.O., M.P.  
Secretary of State for War, 1912-14. After a period of active service in France became Deputy Minister of Munitions, 1918.
- 155 A SUPPORT TRENCH

156 THE THINKER ON THE BUTTE DE WARLENCOURT

157 A DEATH AMONG THE WOUNDED IN THE SNOW

158 WARWICKS ENTERING PÉRONNE, MARCH, 1917

159 A MAN THINKING

160 FIELD-MARSHAL SIR DOUGLAS HAIG, K.T., G.C.B., G.C.V.O.,  
K.C.I.E., A.D.C.

When the British Expeditionary Force crossed the Channel in August 1914, Sir Douglas Haig was at the head of the First Army Corps. In the stirring events of the succeeding weeks and months, his tactics and fighting abilities were shown on many occasions. Succeeded Sir John French as Commander-in-Chief, British Armies in France, December 1915.

161 MAJOR-GENERAL SIR H. M. TRENCHARD, K.C.B., D.S.O.

On outbreak of war became temporary commandant of the Military Wing of the Royal Flying Corps, Farnborough, and afterwards was in command of the Flying Corps in the Field. Was appointed Chief-of-Staff, Royal Air Force, early in 1918 and late in the year became head of the Independent Air Force, operating in France.

162 MANCHESTERS, ARRAS

163 CHRISTMAS NIGHT, CASSEL

164 MAN RESTING NEAR ARRAS

Mont St. Eloi on left, Vimy Ridge in the distance.

165 TYPE OF CAPTURED GERMAN

166 THE COURTYARD, HOTEL SAUVAGE, CASSEL, NORD

167 MAJOR-GENERAL H. E. BURSTALL, C.B., C.M.G.

General Officer Commanding R. A. Canadian Corps, since 1915.

168 THE PAINTER

169 BOMBING: NIGHT

170 HIGHLANDER PASSING A GRAVE

171 AN AIRMAN

172 A HOUSE AT PÉRONNE

173 THIEPVAL WOOD

174 BRIGADIER-GENERAL H. J. ELLES, C.B., D.S.O.

Commander of the British Tanks on the Western Front. Before the advance on Cambrai, November 1917, issued the signal, "The Tank Corps expects that every tank will do its damn'dest."

- 175 THE SCHWABEN REDOUBT
- 176 THE BIG CRATER, No. 2
- 177 M. DE MARATRAY: A FRENCH WAR CORRESPONDENT
- 178 THE MASCOT OF THE COLDSTREAM GUARDS
- 179 A BRITISH AIRMAN: LIEUT. A. P. F. RHYS DAVIDS, D.S.O., M.C.  
 "A magnificent fighter, invariably attacking regardless of numbers."  
 Crossed lines on offensive patrols on 56 occasions. Accounted for 22 enemy  
 aeroplanes, including the crack German pilots, Schafer and Voss. Captain  
 of Eton, 1915-16. When last seen, was fighting two German machines.
- 180 THE REFUGEE (B)
- 181 GERMAN WIRE, THIEPVAL
- 182 MAJOR F. E. HOTBLACK, D.S.O., M.C.
- 183 ADAM AND EVE AT PÉRONNE (Sketch)
- 184 GERMAN PRISONERS BY THE ROADSIDE
- 185 HORSES NEAR AUBIGNY
- 186 WOUNDED IN THE CHEST
- 187 THE BAPAUME ROAD
- 188 ROYAL IRISH FUSILIER
- 189 THE ROAD TO ARRAS  
 Mont St. Eloi and Vimy Ridge in distance.
- 190 CAMP, TINCQUES
- 191 FIVE GERMAN PRISONERS
- 192 STUDY OF A SOLDIER
- 193 TWO R. F. C.'s JUST WOUNDED  
 They are having breakfast at the hotel before going to the hospital.
- 194 PREPARING TO PRESENT ARMS
- 195 K.O.S.B.
- 196 R.A.M.C. STRETCHER BEARER
- 197 GRÉVILLERS: RETURN OF THE PEASANTS

- 198 WOUNDED AT MONTAUBAN
- 199 ALBERT
- 200 CAPTURED GERMAN MUNITION DUMP
- 201 AFTER A FIGHT
- 202 SOUTH IRISH HORSE
- 203 GENERAL BIRDWOOD RETURNING TO HIS HEADQUARTERS  
Known as "The Soul of Anzac" for his great services with the Australian and New Zealand Army Corps in the Dardanelles Expedition. The Anzac record in France has been equal to that at Gallipoli and Sir William Birdwood has gained new laurels.
- 204 ENTRANCE TO A DUG-OUT, BEAUMONT HAMEL
- 205 MAN IN A TRENCH
- 206 THE RETURN OF A PATROL
- 207 HEAVY GUN, NEAR ARRAS
- 208 IRON CROSS
- 209 CHURCH, PÉRONNE
- 210 TANKS
- 211 MONT ST. ELOI
- 212 THE GAS MASK
- 213 PÉRONNE
- 214 GERMAN OBSERVATION TREE
- 215 MONTAUBAN WOOD WITH GRAVES
- 216 MEN IN THE TRENCHES, NEAR HENDICOURT
- 217 THE GREAT CAMOUFLAGE, COMBLES
- 218 GERMAN SICK, CAPTURED AT MESSINES, IN A CANADIAN  
HOSPITAL
- 219 K.O.S.B. FAGGED
- 220 A GRENADIER GUARDSMAN
- 221 PORTRAIT OF AN AIRMAN

222 MARSHAL FOCH

Generalissimo of the Allied Forces on the Western Front since April, 1918. An incomparable military strategist whose leadership has been unfailingly successful throughout the war.

223 GENERAL SIR HENRY S. RAWLINSON, BART., G.C.V.O., K.C.B., K.C.M.G.

In the early stages of the war he commanded forces operating near Ghent and Antwerp, the odds against the British troops being eight to one. In 1916 was appointed to the Command of the New Fourth Army. In February 1918, became British Military Representative on the Allied War Council at Versailles. Took a leading part in the Allied advance 1918.

224 THE FIRST C.C., Q.M.A.A.C. IN FRANCE

Portrait of Mrs. Gwynne-Vaughan, C.B.E., D.Se., when Chief Controller of Queen Mary's Army Auxiliary Corps, Overseas, popularly known as the W.A.A.C.'s. Later Commandant of the Women's Royal Air Force.

225 BRITISH AND FRENCH A.P.M.'s

Captain R. Maude, who was awarded the Croix de Guerre by the French authorities, and Colonel du Tiel in their cellar in Amiens.

PRYSE, G. SPENCER

Member of the International Society of Sculptors, Painters, and Gravers. Is a Captain in the British Army and has won the Military Cross.

226 BELGIUM, 1914. FUGITIVES

A family group in despair at the apparently hopeless situation. Compare this with Mr. Nevinson's treatment of the same theme.

227 REFUGEES: THE LAST VIEW OF BELGIUM, 1914

When Belgium was invaded by Germany a flood of refugees poured into England. In one day 10,000 arrived and were scattered through the country to places where hospitality had been offered.

228 INTERIOR OF A COUNTRY HOUSE NEAR ÉPERNAY

Rough and ready medical aid in the early days of the war.

229 DRESSING STATION, FORÊT VILLERS-COTTERÊTS, SEPTEMBER 1914

The resourcefulness of surgeons in the war has been extraordinary; especially was this so in the early days when the pressure was intense.



**230 BRITISH ARTILLERY LEAVING RAILHEAD, OCTOBER 1914**

It was not for some time after the outbreak of war that news was received of the British Expeditionary Force. For military reasons the departure from England and the arrival in France were kept a profound secret.

**ROBERTS, WILLIAM P.**

Member of the London Group, and exponent of Vorticism. Studied for three years at the Slade School of Art, London. Influenced by work of modern French artists and Italian Futurist painters. Joined the Vorticists as an exponent of the new art. In March 1916 became a Gunner in the Royal Field Artillery and served in France.

**231 SIGNALLERS**

In advance or retreat much depends on the work of the signallers. The artist suggests no little movement and character in this sketch.

**232 THE GAS CHAMBER**

It was in April 1915 that the presence of gas was detected in enemy shells. This form of attack was later developed by the Germans to such an extent that the Allies were forced to respond in self-defence.

**233 THE MENIN ROAD**

From the First Battle of Ypres 1914, to the last German attempt to take the Channel Ports in March and April 1918, the Menin Road was the scene of severe fighting.

**ROTHENSTEIN, WILLIAM**

Member of the New English Art Club. Painter of portraits, figure subjects, and landscapes. Etcher and lithographer. Visited France as an artist in 1918 and produced a series of paintings and drawings the subjects being chiefly on the Péronne Front.

**234 AVENUE AT CHAULNES**

Chaulnes was retaken by the French, August 1918. Here were two German concrete machine gun emplacements in which guns were brought up and down by lifts.

**235 THE CHURCH AT MONS-EN-CHAUSSÉE**

In the parish cemetery graves were opened and coffins exhumed by the Germans in order that the lead might be removed.

**236 THE CHURCH AT PERTAIN**

One of the many ruins in a battle-scarred land. The artist has admirably caught the spirit of the scene in this and similar sketches.

**237 FRESNES**

Fresnes was made untenable for the Germans in November 1916. It was overrun early in 1918 and was regained later in the year.

**RUSHBURY, HENRY**

Member of the New English Art Club. During the war served in the East Surrey Regiment, Monmouthshire Regiment, and Royal Air Force.

**238 WESTMINSTER ABBEY: THE WOLFE MONUMENT**

"Westminster Abbey," said Mr. Choate in 1915, "is the Mecca to which the steps of all Americans who visit Great Britain for the first time always directly turn." Here is seen the Wolfe Monument, ablaze with the colours of the Canadian Battalions.

**SCHWABE, RANDOLPH**

One of the younger men. Member of the New English Art Club. Paints and draws in a rather broad, archaic style.

**239 THATCHING FLAX FOR AEROPLANES**

At work in a flax camp. The flax industry in Great Britain has been revived for the special necessities of aeroplane manufacture.

**240 CROSS CUTTING**

Tree felling and cutting by the Women's Land Army. No praise can be too high for the war work done by the women of Britain.

**VERPILLEUX, É. A.**

Captain in the Royal Air Force. Has devoted himself to landscape and also to wood engraving with free use of tint.

**241 SEARCHLIGHTS, TRAFALGAR SQUARE**

Since August 4, 1914, Trafalgar Square has mirrored the events of the day. Around the Nelson column have been held innumerable recruiting, war-savings, and other meetings. The searchlights are tested every night.



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By Sir William Orpen

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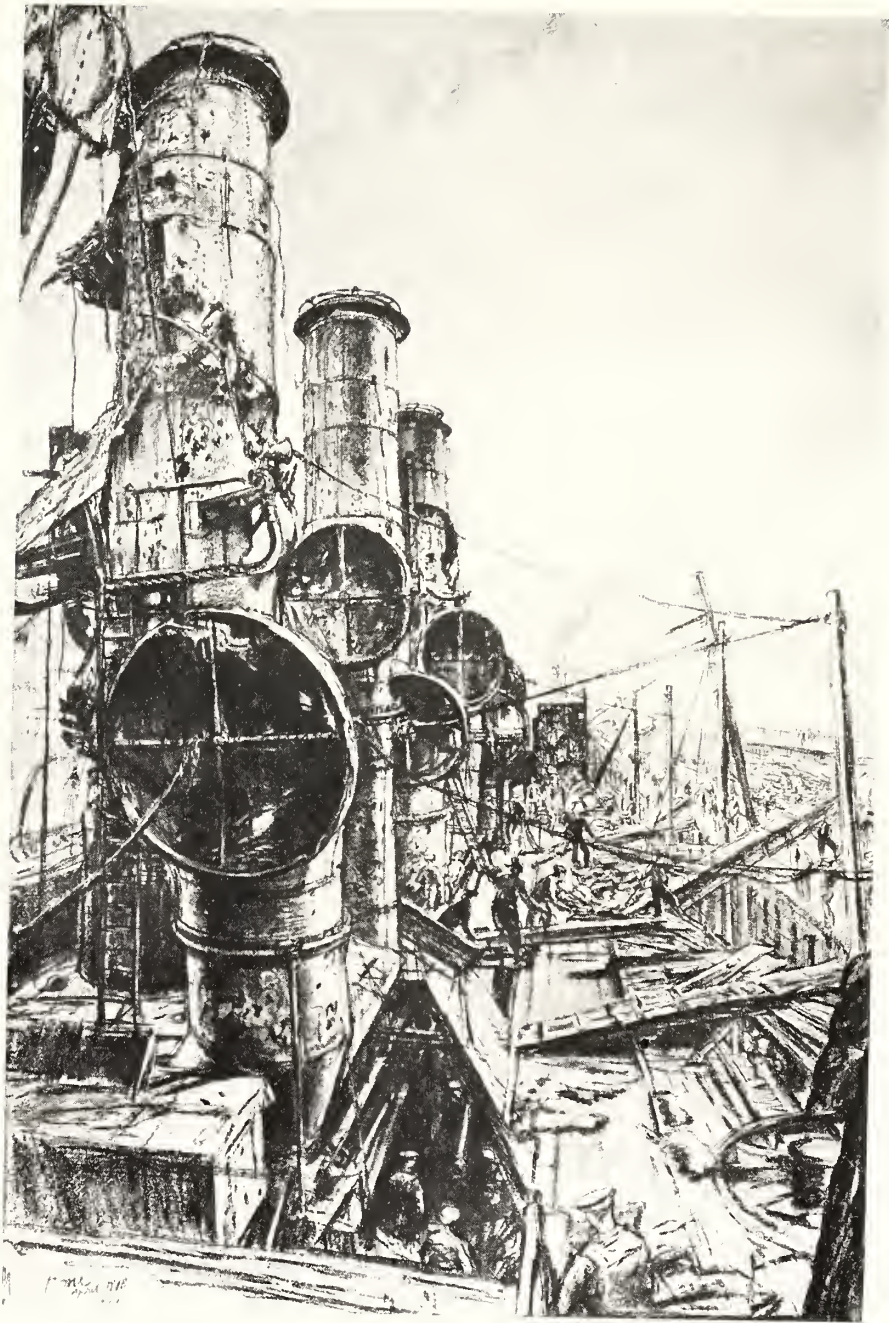




MUIRHEAD BONE  
A BRITISH TANK







MUIRHEAD BONE  
H. M. S. VINDICTIVE  
AFTER ZEEBRUGGE





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MUIRHEAD BONE  
REPAIRING A TORPEDOED SHIP







FRANK BRANGWYN  
THE GUN





GEORGE CLAUSEN  
RENAISSANCE



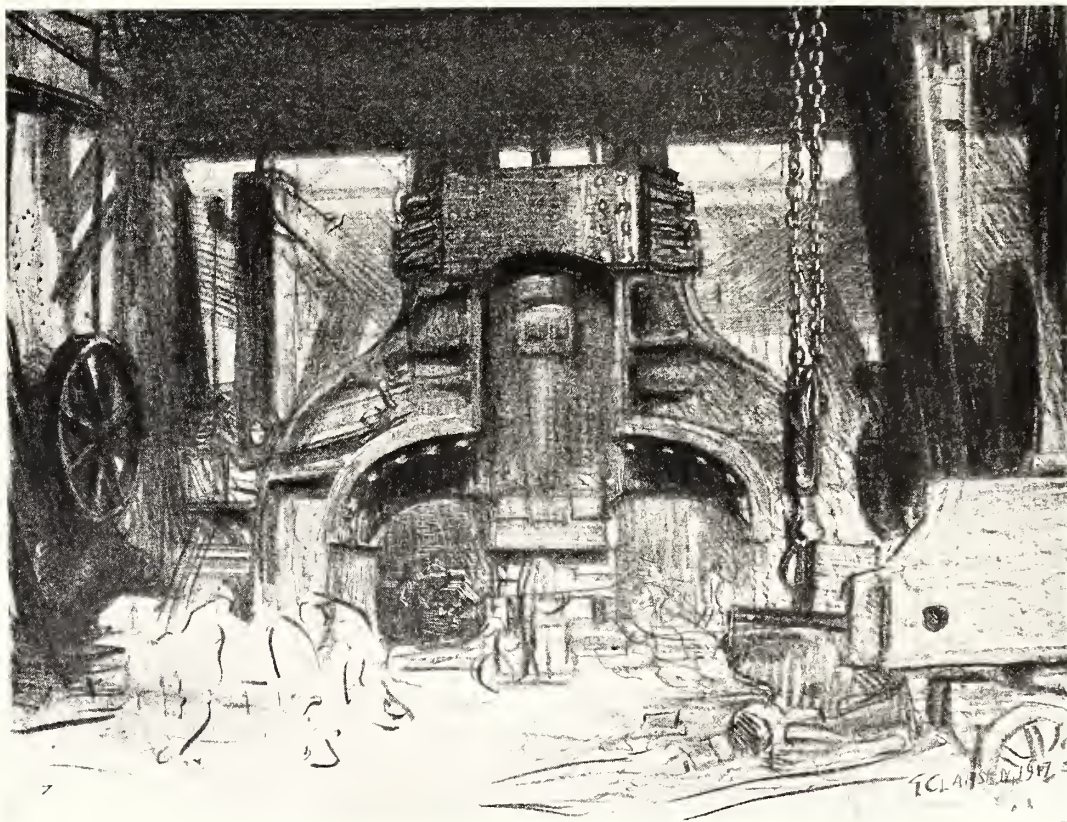




GEORGE CLAUSEN  
THE FURNACE







GEORGE CLAUSEN  
THE GREAT HAMMER





JOHN EVERETT  
DISCHARGING FLOUR,  
PORT OF LONDON







JOHN EVERETT  
CONVERTING A CUNARDER  
INTO A CRUISER







COLIN W. GILL  
THE CAPTIVE







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AUGUSTUS JOHN  
FRATERNITY



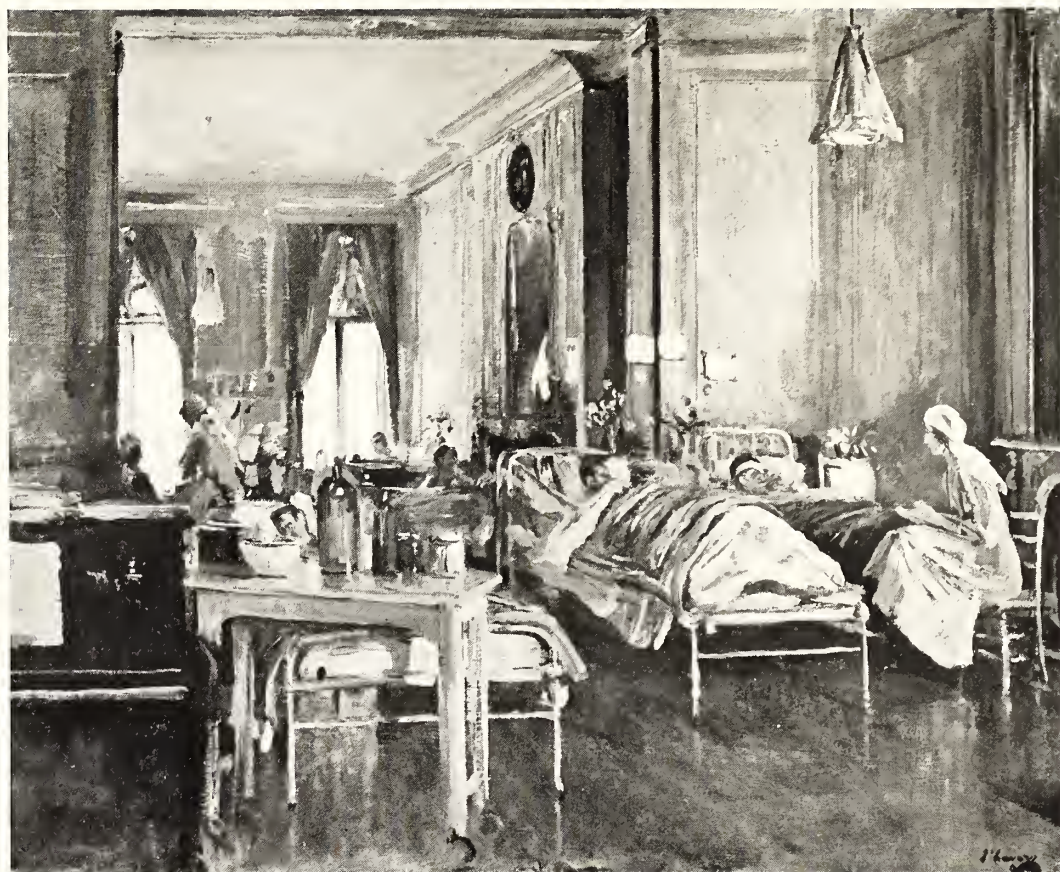




ERIC H. KENNINGTON  
IN THE FRONT LINE TRENCH







SIR JOHN LAVERY  
A LONDON DRAWING-ROOM,  
WARTIME





WYNDHAM LEWIS  
A SIEGE BATTERY  
PULLING IN



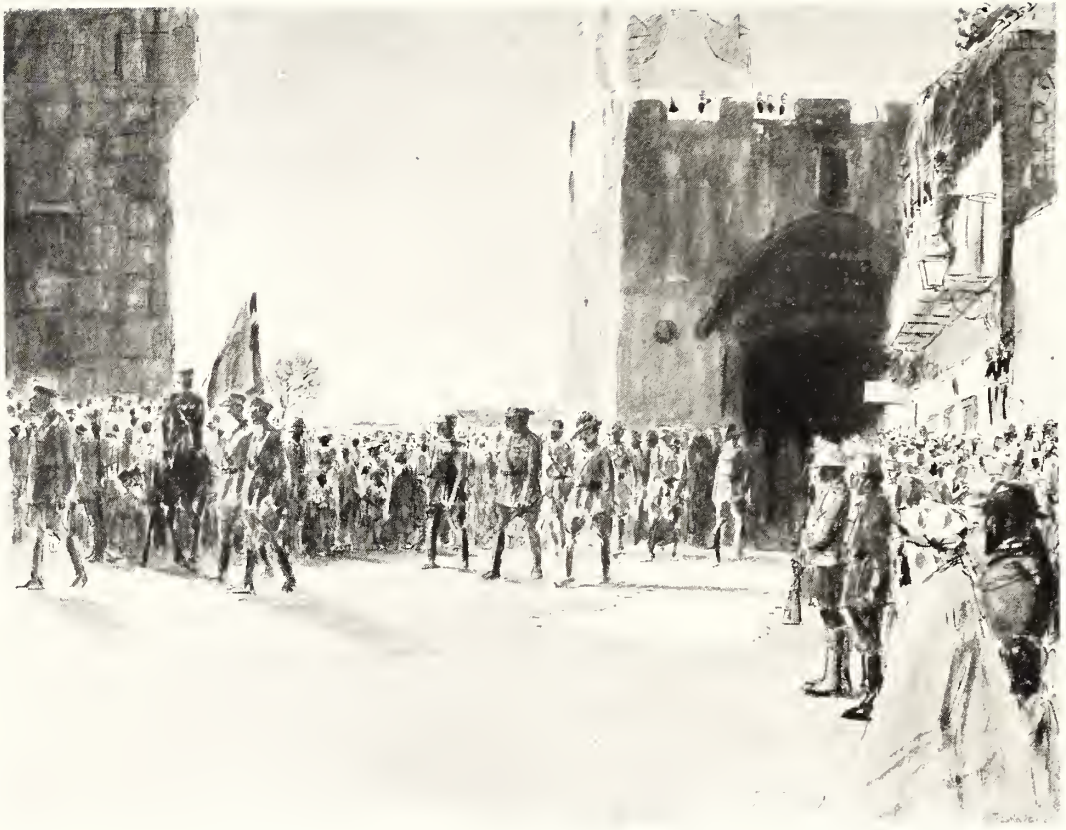




WYNDHAM LEWIS  
THE ATTACK







JAMES McBEY  
ENTRY OF THE ALLIES  
INTO JERUSALEM





JAMES MCBEY  
BACTERIA







JAMES McBEY  
CAMEL CORPS, NIGHT  
MARCH







JAMES McBEY  
THE FIRST TRACTOR  
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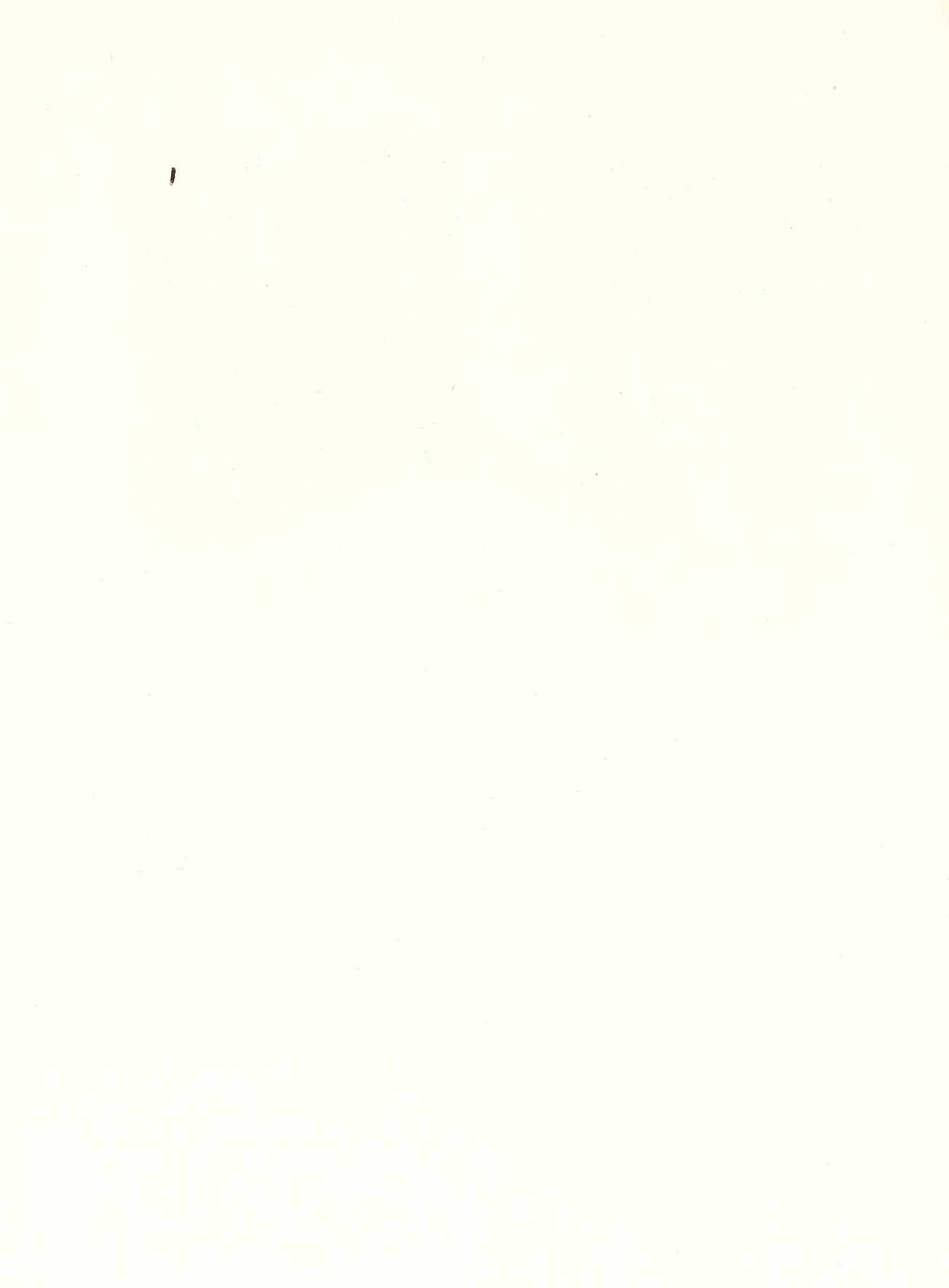
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PAUL NASH  
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PAUL NASH  
NIGHTFALL, ZILLEBEEKE  
DISTRICT





C. R. W. NEVINSON  
FRENCH TROOPS,  
DAWN, 1914







C. R. W. NEVINSON  
BELGIAN REFUGEES, 1914



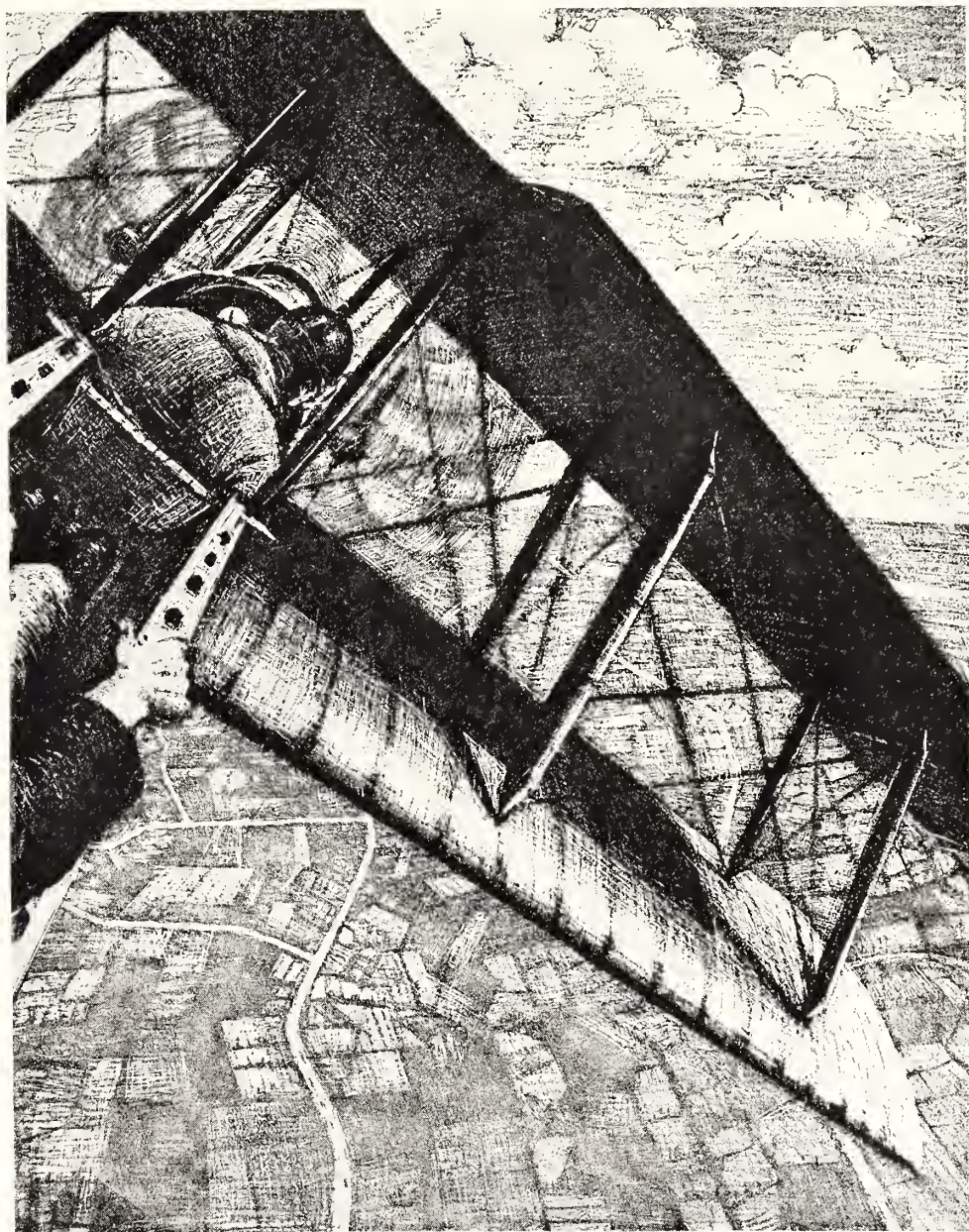




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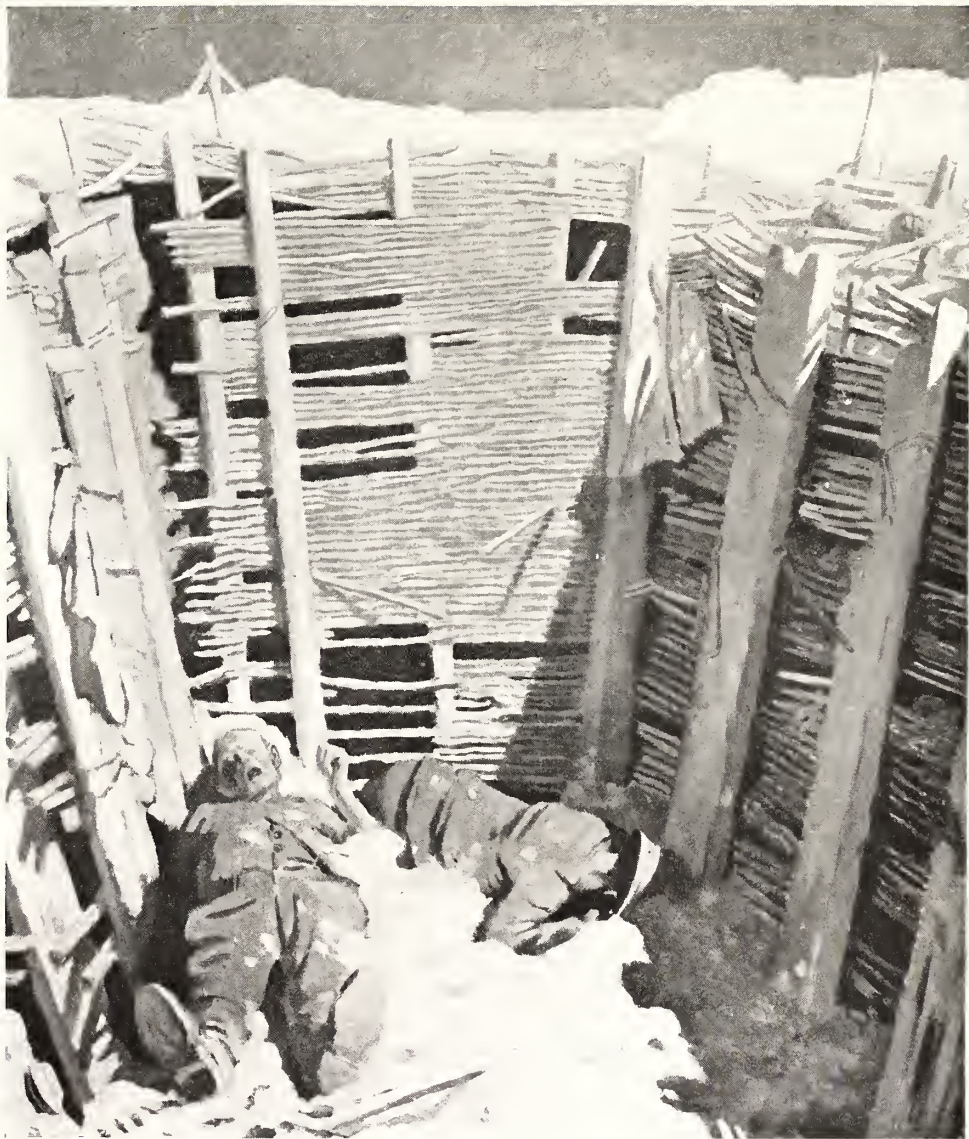






SIR WILLIAM ORPEN  
BOMBING: NIGHT





SIR WILLIAM ORPEN  
DEAD GERMANS IN A TRENCH







G. SPENCER PRYSE  
BRITISH ARTILLERY LEAVING  
RAILHEAD, 1914





G. SPENCER PRYSE  
A DRESSING STATION, 1914



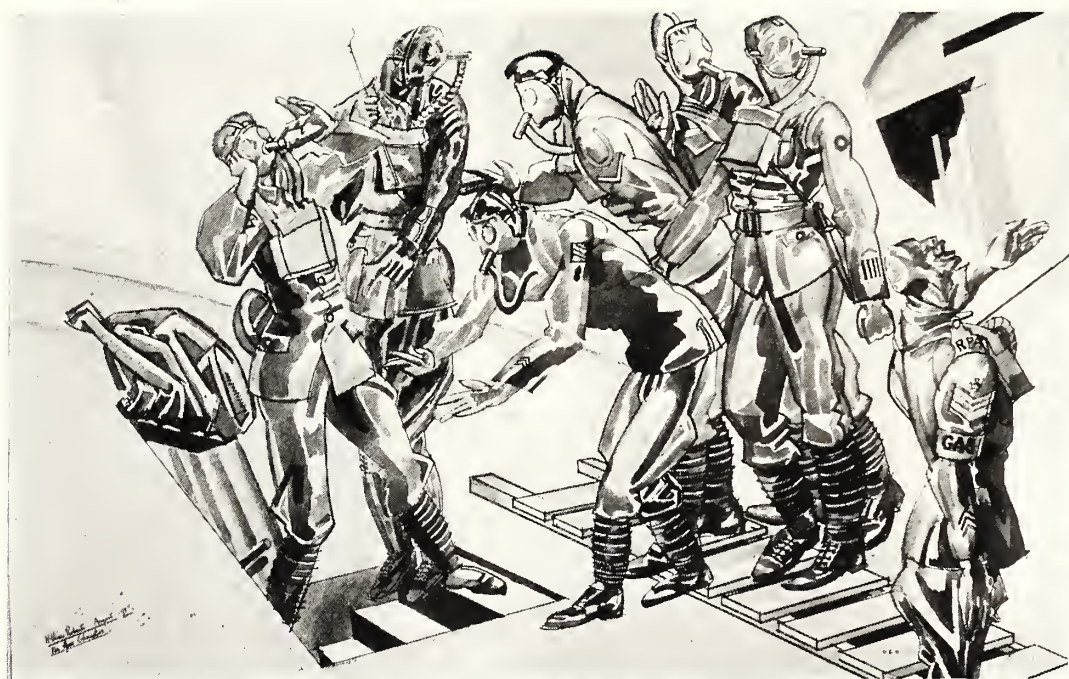




WILLIAM P. ROBERTS  
SIGNALLERS







WILLIAM P. ROBERTS  
THE GAS CHAMBER





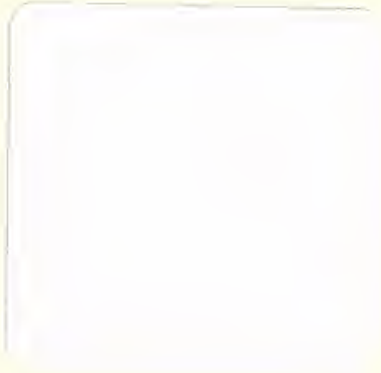
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